

University of Toronto Faculty of Music

Faculty Artists Series

Program II

Saturday, October 27, 1990

8:00 pm

Walter Hall

Program

Fanefare for a Festival Opening

Johnny Cowell
(b.1926)

Chorale: "Herr Christ, der einig Gottes Sohn"

Johann Sebastian Bach
(1685-1750)

Chorale Prelude BWV 601

Chorale Prelude BWV 608

arr. Lise Vangeois

Chorale: "In dulci jubilo"

The Great Lakes Brass
Valerie Cowie and Mark Dharmaratnam, trumpets
Lise Vangeois, horn
Rachel Thomas, trombone Thomas Allen, bass trombone

Five Songs

Oskar Morawetz
(b.1917)

Cradle Song (W. Blake)

Sleep! sleep beauty bright
Dreaming o'er the joys of night
Sleep! sleep in thy sleep
Little sorrows sit and weep.

Sweet Babe, in thy face
Soft desires I can trace
Secret joys and secret smiles
Little pretty infant wiles

As thy softest limbs I feel
Smiles as of the morning steal
O'er thy cheek and o'er thy breast
Where thy little heart does rest

The Chimney Sweeper (W. Blake)

A little black thing among the snow,
Crying "weep! 'weep!' in notes of woe!
'Where are thy father and mother, say?'-
They are both gone up to the Church to pray.

'Because I was happy upon the heath,
And smil'd among the winter's snow,

O! the cunning wiles that creep
In thy little heart asleep.
When thy little heart does wake
Then the dreadful lightnings break,

From thy cheek and from thy eye,
O'er the youthful harvest nigh,
Infant wiles and infant smiles,
Heaven and Earth of peace beguiles

Sleep beauty bright
Dreaming o'er the joys of night
Sleep! Sleep.

Grenadier (A.E. Housman)

The Queen she sent to look for me,
The sergeant he did say:
"Young men a soldier will you be
For thirteen pence a day!"

For thirteen pence a day did I
Take off the things I wore,

They clothèd me in the clothes of death,
And taught me to sing the notes of woe.

'And because I am happy and dance and sing,
They think they have done me no injury,
And are gone to praise God and His Priest and King,
Who make up a Heaven of our misery.'

To the Ottawa River (A. Lampman)

O slave, whom many a cunning master drills
To lift, or carry, bind, or crush, or churn,
Whose dammed and parcelled waters drive or turn
The saws and hammers of a hundred mills
Yet hath thy strength for our rebellious ills
A counsel brave, a message sweet and stern,
Uttered for them that have the heart to learn:
Yea to the dwellers in the rocky hills,
The folk of cities, and the farthest tracts,
There comes above the human cry for gold
The thunder of thy chutes and cataracts:
And lol contemptuous of the driver's hold,
Thou movest under all they servile pacts
Full-flowing, fair, and stately as of old.

And I have marched to where lie,
And I shall march no more.

My mouth is dry, my shirt is wet,
My blood runs all away,
So now I shall not die in debt
for thirteen pence a day,

To-morrow after new young men
The sergeant he must see,
For things will all be over then
Between the Queen and me.

And I shall have to bate my price,
For in the grave, they say,
Is neither knowledge nor device
Nor thirteen pence a day.

Elegy (A. Wilkinson)

I am so tired I do not think
That sleep in death can rest me;

So line my two eternal yards
With softest moss
Then lengths of bone won't splinter
As they toss
Or pierce their wooden box
To winter.

Do not let the children
Pass my way alone
Lest these shaking bones
Rattle out their fright
At waking in the night.

How cold the wind doth blow

Ralph Vaughan Williams/arr. Cecil Sharp
Matthew Thomas, baritone
Krista Buckland, violin
Carolyn Maule, piano

Intermission

Sonata in B minor for violin and piano

Moderato

Andante espressivo

Passacaglia: Allegro moderato ma energico

Krista Buckland, violin

John Alonso, piano

Ottorino Respighi

(1879-1936)

Laudes (1971)

Reveille

Scherzo

Cantilena

Volta

Jan Bach

(b.1937)

The Great Lakes Brass

This evening's performance is being recorded by CBC Stereo 94.1 FM and will be broadcast on Music Around Us at a later date. Special thanks to producer Neil Crory and production assistant Mark Steinmetz.

Tonight's Artists

John Alonso is currently completing his Bachelor of Music in performance at the University of Toronto, where he studies with Boris Lysenko. He has studied with Margaret Parsons-Poole and Patricia Parr, and has participated in masterclasses with Anton Kuerti, Ann Shein, Garrick Ohlsson, Marc Durand, and Leon Fleisher. He frequently performs as soloist with orchestras in Ontario, and his performance with the University of Toronto Symphony Orchestra last season was broadcast on CJRT-FM. John Alonso has won many awards, including first place in the Canadian National Festival Competition of Music; he was a finalist in the Robert Casadesus International Piano Competition in Cleveland.

Krista Buckland is a recent graduate of the Faculty of Music, and a recipient of the Eaton Graduating Scholarship. She has performed as guest soloist with the University of Toronto Symphony Orchestra, the Oakville Symphony Orchestra, the York Symphony Orchestra, and the Scarborough Symphony Orchestra. Krista has

also performed extensively in recital with "Triomphe", an ensemble comprised of fellow graduates Susan Greenway, piano, and Peter Stoll, clarinet. They have performed on the Roy Thompson Hall Cushion Concert Series, the Faculty Artists Series and, as winner of the CBC National Competition for Chamber Music, on CJRT-FM. Krista has participated in several festivals, including the Banff Festival, the Sarasota Festival and the Schleswig-Holstein Musik Festival, working with such artists as Leonard Bernstein, Christoph Eschenbach, Joseph Silverstein and Lorand Fenyves. Krista is currently enrolled in the Artists Diploma at the Royal Conservatory of Music, studying with Lorand Fenyves, and touring throughout Europe with the Schleswig-Holstein Kammer-Philharmonia.

Formed as Quintet-in-Residence for the National Youth Orchestra of Canada's 1984 season, the **Great Lakes Brass** has developed a notable reputation for innovative programming and extraordinary musicianship. This reputation has taken them to Expo '86, to Lincoln Center in New York, Roy Thomson Hall in Toronto, and to Japan for the Osaka World's Fair. In addition, the ensemble maintains a full Canadian touring itinerary, and has been heard on CBC's *Arts National*, *Dayshift*, *Morningside*, and *Sunday Morning*, for which they perform the weekly theme music.

This year, the Great Lakes Brass returned to Salina, Kansas, as artist-in-residence at the Smoky Hill River Festival. They have also appeared at the Shaw Festival in Niagara-on-the-Lake, Quinte Summer Music in Picton, Festival of the Sound in Parry Sound, and have toured Ontario and Quebec with the Toronto Mendelssohn Choir under the direction of Elmer Iseler.

Carolyn Maule completed her Bachelor of Music in Piano Performance at the University of Toronto in 1990, where she studied with Marietta Orlov. She presently studies with Greta Kraus, and is teaching assistant for Madame Kraus' lieder class, and studio accompanist for Cornelius Ophhof. She has been heard on CBC's *Arts National* and *Music Around Us* in performances from the Festival of the Sound. Next month she will take part in the Holy Trinity concert series, performing with baritone Russell Braun and the St. Lawrence String Quartet.

Matthew Thomas is a native of Toronto. Last spring he completed three years at the Opera Division of the Faculty of Music, University of Toronto, where he was awarded the Luciano Pavarotti scholarship and the distinguished graduate award. While at the Opera Division, he appeared in many roles including that of Robert in the Canadian premiere of Tchaikovsky's *Iolanta*. This past summer he portrayed Mozart's Almaviva twice; in English at the Banff Festival of the Arts and then in Italian in a benefit concert for Casey House. This fall he will tour as a member of the Canadian Opera Company's outreach program. In the spring, he will portray the Marquis in Massenet's *Grisélidis* for Opera-in-Concert.

NOTES

Fanfare for a Festival Opening

Johnny Cowell

Johnny Cowell is a member of the Toronto Symphony, an organization with which he has been associated for almost 50 years, having first performed with the orchestra as a trumpet soloist at the age of 16. He has since enjoyed an impressive career as a performer and composer which has brought him solo engagements and commissions from major orchestras across Canada.

His *Concerto for Trumpet* was a commission from the Toronto Symphony and is among the selections on his latest recording, which has been released in Canada, the United States and in Europe and England. He is also the composer of over 100 recorded popular songs, two of which, *Walk Hand in Hand* (1956) and *Our Winter Love* (1963) were number one hit songs on the international hit parade charts. *Fanfare* was commissioned by the Great Lakes Brass for the opening of the 1990 Festival of the Sound, Parry Sound, Ontario. - *Thomas Allen*

Chorales and Chorale Preludes

J.S. Bach

Bach composed hundreds of chorale settings to be sung by congregations at significant points in the Lutheran service of worship. Chorale preludes were ornate versions of chorales that were to be played on the organ prior to the congregational singing. The preludes served to set the appropriate mood for the chorale and, more importantly, to remind the congregation of the melody they were about to sing. These particular chorales and chorale preludes were written by Bach for use during the season leading up to Christmas. In our concert version of these pieces, we begin and end with Bach's elegant chorale settings, the ornate preludes being the middle movements. - *Thomas Allen*

Violin Sonata in B

Ottorini Respighi

Ottorini Respighi was an eclectic composer, who sought influence from great masters of both the nineteenth and twentieth centuries. His music derives from Liszt and Debussy as much as from Wagner and Puccini. Respighi had a unique feeling of brilliance of tone, instrumental colour and subtlety of impression, all of which can be heard in his most famous trilogy, "The Fountains, Pines and Festivals of Rome". His single violin sonata reflects these qualities as well. Written in 1917, it is neo-romantic in its operatic melodies and classical in thematic treatment. The first movement is glowing, typically Italian in its cantabile violin part. The second movement, based on an ancient whole tone theme, is again bel canto and clear in structure, despite the

underlying difficult polyrhythms. The third movement is a recitative of heroic nature, scored in the lower range of both instruments. It varies from moving to disturbing, contrasting with meditative passages reflecting the previous movements. Throughout this sonata, the soloistic aspect of either instrument is avoided but Respighi, in typical Italian fashion, stresses the singing quality of every phrase and line. -Krista Buckland

Laudes

Jan Bach

"*Laudes* originally had no programmatic intent, whatsoever. I chose the title because, at least to me, the word evoked the great tower music of the Renaissance and early Baroque, particularly works of Giovanni Gabrieli. The word is the Latin equivalent of *Lauds*, which can be translated generally as *praises*. In the Roman Catholic Church, it had a more specific meaning; it was the "official" name for the sunrise service, one of eight daily canonical hours. In this regard, one can presume a tentative connection between the work's title and its first movement, Reveille. Beyond this, however, I would be hard pressed to make connections with the other movements, particularly with the Volta, which in its time, was considered a rather obscene dance having little or nothing to do with the monastic life." -Jan Bach

Next Faculty Artists Series

Saturday, November 17, 1990

University of Toronto Chamber Orchestra

David Zafer, conductor

Daniel Domb, violin

Boccherini: Cello Concerto in B-flat

Grieg: Holberg Suite

Bartok: Divertimento

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For more information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.
